

The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

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SATURDAY, OCTOBER 28, 1876.

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5d. Stamped.

CRYSTAL PALACE. — SATURDAY CONCERT and AFTERNOON PROMENADE, THIS DAY. The Programme will include: Overture, "Alfonso and Estrella" (Schubert); Concerto for violin (Beethoven); Symphony, "Lenore" (Raff); and Overture, "Di Ballo" (Sullivan). Vocalists—Miss Marie Davis, Mr Barton McGuckin. Solo Violin—Mons. Henry Wieniawski. Conductor—Mr AUGUST MANNS. Numbered Seats, for a Single Concert, Half-a-Crown. Unnumbered Seats (Area and Gallery), One Shilling. Admission to Palace, One Shilling, or by Guinea Season Ticket.

LANGHAM HALL, GREAT PORTLAND STREET. — HERR HERMANN FRANKL has the honour to announce that he will give FOUR CHAMBER-MUSIC CONCERTS on TUESDAY Evening, October 31; TUESDAY Evening, November 1; TUESDAY Evening, November 14; and TUESDAY Evening, November 21. To commence at Eight o'clock. The Programmes chiefly consisting of New Compositions. Vocalists—Mlle Sophie Löwe, Mr Barton McGuckin. Violins—Herr Franke, Herr Van Praag, Herr Klein, and Herr Carl Weber. Violas—Herr Hollander and Mr Glover. Violoncellos—Herr Daubert and Mr Pettit. Pianoforte—Miss Richards, Mlle Haas, Herr Oscar Beringer, and Mr Walter Bache. Conductor—Herr SAMSON. Programme for First Concert, Tuesday, October 31: Quartet, A. moll, Op. 43 (F. Kie); Songs, "Sunset" (Beethoven) and "Sally in our Alley"; Sonata in D, Op. 18 (A. Rubinstein); (a) Romance, Op. 2, for violin and pianoforte (J. Joachim), (b) Gavotte, D. dur, for violin and pianoforte (J. S. Bach); Gesang, "Kennst du das Land" and "Philinen's Lied" (Rubinstein); Oetel, Op. 16, four violins, two violas, and two violoncellos (Joachim Raff). Subscription, One Guinea. Single tickets, 6s. each; balcony, 2s. 6d. and One Shilling. Tickets may be obtained of Stanley Lucas, Weber & Co., 84, New Bond Street. Engagements can be made in London and the Country for this Quartet Party. Apply to Herr FRANKL, 1, Bentinck Street, Cavendish Square. — Herr Hermann Frankl's Violin School, 1, Bentinck Street, Cavendish Square.

MR EDWARD LLOYD'S CONCERT TOUR. — Vocalists — Mlle Edith Wynne, Mlle Antoinette Sterling, Mr Edward Lloyd, and Mr Lewis Thomas. Solo Violoncello—Mr Charles Ould. Solo Pianist and Accompanist—Mr Lindsay Sloper. Arrangements for the ensuing week: Monday, Sheffield; Tuesday, St Helen's; Wednesday, Accrington; Thursday, Wigan; Friday, Bury; Saturday, Bolton. Communications to be addressed to Mr N. VERT, 52, New Bond Street, W.

MUSICAL ASSOCIATION. — Members are hereby informed that the ANNUAL GENERAL MEETING of the MUSICAL ASSOCIATION will be held at 27, HARLEY STREET, on MONDAY, October 30th, at Four p.m., to receive and deliberate upon the Report of the Council, and to Elect the Council and Officers for the ensuing Session, 1876-7, which will commence on the 6th November.

Note.—The ANNUAL SUBSCRIPTION, due on the 1st of November, is payable to Messrs CHAPPELL, 50, New Bond Street. Members who desire to withdraw from the Association should give notice to the Hon. Sec., on or before the 30th inst.

CHARLES K. SALAMAN, Hon. Sec.
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ROYAL AQUARIUM SUMMER AND WINTER GARDEN will open to the Public Daily at Twelve o'clock. Fellows and Life Members admitted at Eleven.

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"MY SWEETHEART WHEN A BOY."

MR PEARSON will sing WILFORD MORGAN's popular Song, "MY SWEETHEART WHEN A BOY," at the Royal Aquarium, Westminster (This Day), October 28.

"MY SWEETHEART WHEN A BOY."

MR WILFORD MORGAN will sing his popular Ballad, "MY SWEETHEART WHEN A BOY," Every Evening next week, at Dublin, in the Ballad Operas. Nov. 4th, Leeds; 13th, Chatham, &c. &c.

"BENEATH THE BLUE TRANSPARENT SKY."

MISS ELCHO will sing RANDEGGER's "BENEATH THE BLUE TRANSPARENT SKY," at Langham Hall, This Day (Saturday).

LYCEUM THEATRE.

CARL ROSA OPERA COMPANY.

SATURDAY, October 28, WAGNER'S "FLYING DUTCHMAN," Monday, 30, "WATER CARRIER;" Tuesday, 31, WAGNER'S "FLYING DUTCHMAN;" Wednesday, November 1, "SONNAMBULA" and Second Act of "MARITANA;" Thursday, 2, "FIDELIO" (first performance by this Company); Friday, 3, WAGNER'S "FLYING DUTCHMAN;" First Morning Performance, Saturday, 4, "LILY OF KILLARNEY" (Mr Santley in his Original Creation of Danny Mann); Saturday Evening, 4, "BOHEMIAN GIRL."

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MISS ELCHO (Contralto).

MISS ELCHO begs that all Communications respecting ENGAGEMENTS for Concerts, Oratorios, or Lessons, &c., be addressed—104, Gower Street, W.C.

"Miss Elcho, known in the musical world as a pianist, has come out in the capacity of contralto. She sang last week at a concert held in the Store Street Hall with much success, choosing Verdi's 'Ernani involami,' the romance from 'Mignon' (encored), Gounod's 'Le parlate d'amor,' and other pretty pieces. Miss Elcho can sing from D on the bass staff to B flat above the treble lines, and she has been well trained in the Italian school of art. Three re-calls at the end of the evening rewarded her efforts to please."—*The Court Circular*.

"Miss Elcho, who is achieving a success as a vocalist which promises to equal that which she has already gained as a pianist, gave an attractive concert at the music hall, Store Street, on Wednesday evening."—*The Choir*.

"On April 26, Miss Elcho gave a concert at the Store Street Rooms, chiefly with the object of coming before the public as a contralto vocalist. Miss Elcho has long been known as a pianist of great ability, and she now promises to take high rank as a vocalist, having a remarkably fine voice of full compass, which she uses with great taste and a considerable power of expression. Her audience were much gratified, and we have little doubt that their favourable verdict will be more than endorsed in the future."—*The Orchestra*.

"Miss Elcho sang several contralto songs agreeably."—*The Echo*.
"Miss Elcho's concert at Store Street was a decided success. She has a fine contralto voice, and is an excellent musician. There is little reason to doubt that she will prove a valuable concert singer."—*The Hornet*.

"Miss Elcho, already known as a pianist, has decided to come before the public as a contralto vocalist. She is endowed with an organ of fine quality and great compass, ranging from D on the third line of the bass staff to B flat in alt. Miss Elcho sang 'Ernani involami' (transposed to G); 'Le parlate d'amor,' from 'Faust' (in B flat); a song of Mr Sullivan's; and the Romance from 'Mignon,' for which, on a bis, Miss Elcho substituted the 'Brindisi,' from 'Lucrezia Borgia,' with other (and English) words. In Verdi's air Miss Elcho sang from G below the lines to A, shook on D (fourth line), and ended on the high G. Three re-calls, apart from the encore, attested the admiration of the audience."—*Bell's Weekly Messenger*.

"Miss Elcho, well known as a pianist of merit, now comes forward as a contralto vocalist, and has every prospect of gaining a good reputation. The voice is of full rich quality, and the range very extensive, from D on the third line of the bass staff to B flat, or nearly three octaves; great power of expression may also be recognised. Miss Elcho, who has studied well, sang the cavatina from 'Ernani,' 'Ernani involami,' Mignon's Romance ('Mignon'), which was encored; the Flower Song, from 'Faust'; Campana's 'Ave Maria'; and songs by Pissuti and Sullivan. The music, of course, was transposed to suit the contralto register. Miss Elcho, on the encore, sang the 'Brindisi,' from 'Lucrezia Borgia,' to old English words, and introduced cadences which were much applauded. Three rounds of applause greeted Miss Elcho at the conclusion of the concert."—*Musical Standard*.

MR BARTON MCGUCKIN (Tenor) begs to announce that he has Returned from Milan, and wishes that all Communications be addressed to 35, Shardsloe Road, New Cross, London, S.E.

HERR ROSENTHAL.

HERR ROSENTHAL (Violinist of Her Majesty's Opera), has Returned to Town. For Concerts, Engagements, and for his Violin Lessons, &c. Address—care of Messrs Schott & Co., 159, Regent Street, W.

MR MAYBRICK requests that all Letters respecting ENGAGEMENTS, &c., be addressed to 5, Cornwall Residences, Clarence Gate, N.W.

MRS OSGOOD begs to request that all communications respecting ENGAGEMENTS for Oratorio and Miscellaneous Concerts be addressed to 15, Woburn Place, Russell Square, W.C.

MADAME EDITH WYNNE begs to announce her REMOVAL from 15, Bentinck Street, Manchester Square, to 61, Boundary Road, St John's Wood, N.W.

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THE MUSICAL DIRECTORY, 1877.—NOTICE.—Names, Corrections, &c., not hitherto sent in, can be inserted in the Proofs, if forwarded immediately to the Publishers; also Advertisements.—20, Charing Cross, London.

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Come where the tangled beeches grow.
My Darling's Last Smile.
Sad sounds the harp now.
Friendship, Love, and Wine.
Let each speak of the world as he finds it.
Sing me the songs that I loved long ago.
The Piquet.

The Wild, White Rose.
A boatman's life for me.
My Lily.
Sing, dearest, sing.
Many weary years ago.
Return of the Exile.
Glory or the Grave.
The Alpine Hunter.
Heavenly Voices.
Gentle Flowers.
The Buckles on her Shoes.
The Flight of the Birds.

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AIDA.—VERDI'S GRAND OPERA.—For voice and piano, 8s.; for pianoforte solo, 4s. nett. The favourite songs, with English translations, "Celeste Aida," 4s.; "Egyptian Hymn," 3s.; "I sacri nomi" (including "Nimi pietà") 4s.; "O patria mia," 4s. Pianoforte pieces by Kuhe, Leybach, Rummel, &c.

CAMPANA.—"Ave Maria," with English paraphrase, sung by Mdme Adelina Patti, 3s.; "L'Orfanello" ("The Orphan Girl"), 2s. 6d.

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BRISTOL MUSICAL FESTIVAL.

(From the "Times.")

October 16.

The aim of the Committee of the newly-instituted Festival may be best explained by an extract from the prospectus of arrangements:—

"The promoters of the Bristol Musical Festival of 1873 put forward at the time a double claim for sympathy and support. Their declared object was to institute periodical performances of music of the highest class and to raise a fund for the benefit of certain local charities; and such was the generous heartiness with which the public responded to that appeal that a decided success crowned their efforts. Both musically and financially the result obtained exceeded their anticipations. The Festival was attended by more than 12,000 persons, who were thus enabled to be present at musical performances on a larger scale and of a higher character than any previously given in the West of England. The production of Professor G. A. Macfarren's oratorio of *St John the Baptist*, which has since been acknowledged as the finest oratorio of recent date, rendered the first Bristol Festival memorable in the annals of the musical world and placed it in the first rank of English Festivals."

That the introduction to the musical public of so sterling a composition as *St John the Baptist* will for many a day recall the Bristol Festival of 1873 is likely enough; but it will be remembered with equal satisfaction that, notwithstanding the large outlay incurred in getting up a series of high-class performances, the profits left over £1,000 for those local charities on behalf of which it was originally projected. Respecting the legitimate claims of these charities upon the benevolently disposed, further information may be gathered from the prospectus already referred to:—

"The Festival is held in aid of the Bristol Royal Infirmary and the Bristol General Hospital. The Bristol Royal Infirmary, established nearly a century and a half ago, expends annually between £10,000 and £11,000 in its ordinary disbursements. The total number of patients relieved during last year was 20,816, of whom no less than 2,192 were in-patients, and the number of casualties treated 3,694. A special call for assistance has recently arisen from the necessity of making considerable alteration and improvements in the sanitary arrangements of the building—the removal of the patients temporarily to other premises while these works are in course of construction, largely increasing the outlay, which is estimated at upwards of £12,000. The Bristol General Hospital, situated in a different part of the city, admitted within its walls in the year 1875 as many as 14,613 persons, of whom 1,433 were in-patients—13,180 out-patients. Additional pecuniary assistance is very greatly needed to complete the extension of the Hospital for patients of both kinds. By these two institutions, therefore, no less than 35,429 persons were relieved during the space of one year—i.e., at the rate of nearly 100 per day, of whom a large proportion were retained as in-patients. The amount of good thus accomplished is almost incalculable, and it is unnecessary to add anything to this simple statement of facts in order to enforce the urgency of this appeal to the public."

The outline of the programme has already been published in *The Times*. It is, therefore, only necessary to remind our readers that the leading vocalists engaged for the occasion are Mdlle Tietjens, the reigning Queen of Oratorio-singers, and Mdlle Albani (sopranos); Mdmes Patey and Trebelli-Bettini (contraltos); Messrs Edward Lloyd, Harper, Kearton, and W. H. Cummings (tenors); Messrs Maybrick, Henry Pope, and Behrens (basses); that the choruses will be exclusively intrusted to the members of the Bristol choir, directed by Mr Alfred Stone; and that the entire musical arrangements will be under the control of Mr Charles Hallé, the distinguished pianist and equally distinguished conductor, who, as in 1873, brings with him the orchestra of the Manchester Free Trade Hall, which he has trained to a degree of perfection that enables it to rank among the foremost existing bodies of instrumental players. All the concerts, morning and evening, are to be given, as before, at Colston Hall, the acoustic properties of which have met with unanimous approval. Mr George Rieley, of Bristol, is again to take the responsible duties of organist, which he fulfilled with so much ability at the last meeting. About the various compositions which are to make up the programmes, sacred and secular, it will be time to speak in the order of their performance. Meanwhile, the prospects of this second Festival, to begin to-morrow with *Elijah*, are as bright as its most earnest well-wishers could desire.

October 17.

Their could scarcely have been a more auspicious opening of the second Bristol Festival than the admirable performance of *Elijah*, under Mr Charles Hallé's direction, this afternoon, at the Colston Hall, which was crowded in every part. We may at once pay a well-merited compliment to the local Festival Choir, which has been so carefully prepared for the duties of the week. They number 300 singers in all, and are so well balanced that, while each department, soprano, alto, tenor, and bass, is in itself complete, not one preponderates over the other. Then, the voices are so fresh and unimpaired, as well as so powerful and telling, that it is delightful to listen to them. The general effect is harmonious in the truest acceptation of the word. We can scarcely remember the overwhelming "Thanks be to God," "Be not afraid," and other great choral pieces—including the idolatrous hymns of the priests of Baal, and (perhaps best of all) "Woe to him! he shall perish," peroration to the scene in which Jezebel excites the passions of the already bigoted and infuriated multitude against the Prophet, who has denounced Ahab and his iniquities—more finely delivered. Equally striking, judged from another point of view, were those beautiful choruses for the proper rendering of which the utmost softness and delicate observance of light and shade are imperatively demanded—such, for example, among others, as "Blessed are the men" (Part 1), "He watching over Israel," and "He that shall endure to the end" (Part 2), a Palestrina-like inspiration, endowed with a melodious charm and rhythmic continuity which did not belong to the renowned explorer, one of the most shining monuments of early Italian art. But, to go no further, what has been briefly said is enough to prove that the Bristol singers—who, we understand, are to be reinforced to-morrow by 100 voices from Bath and elsewhere, for the double choruses of Handel's *Israel in Egypt*—earned distinguished honour alike for Mr Alfred Stone, their industrious teacher, and for themselves. The instrumental orchestra, with Herr Ludwig Straus, one of the foremost solo violinists of the day, as "chef d'attaque," was irreproachable—from the wonderfully expressive orchestral interlude which immediately follows the introductory recitative, "As God the Lord," &c., when Elijah, in solemn strains, prophesies the three years' drought, as punishment for the transgressions of Ahab and his people, leading into the splendid chorus, "Help, Lord," to the end. Not a point was missed, not a slip anywhere to be detected. Thus, two very important elements in the satisfactory execution of a grand oratorio were found in perfection. The leading singers, too, were all equal to the adequate rendering of the music set down for them. Mr Maybrick, who undertook all the music of the Prophet—and no one acquainted with *Elijah* is unaware of the serious responsibility it involves—both surprised and pleased us by the marked improvement he has made since (at the Hereford Festival) he last essayed the task. He was especially effective in the airs, "Draw near, all ye people" (Part 1), and "It is enough, O Lord," as well as in the recitatives, which were given in almost every instance, with earnest intelligence and force. This gentleman has a future before him which depends entirely upon his own application to grasp. Mr Edward Lloyd has frequently held the post of leading tenor in Mendelssohn's great work, but never more entirely to the satisfaction of its admirers. In "If with all your hearts ye truly love Me," the admonition of the prophet Obadiah, and "Then shall the righteous shine forth," near the end of the second part, he acquitted himself to the satisfaction of every amateur. Madame Patey, too, our accomplished English contralto, displayed the excellence to which she has accustomed us, and not merely in "O rest in the Lord," most soothing and tuneful of all consolatory strains, but in "Woe unto them," the plaintive lamentation of Israelitish women, and last, not least, the ejaculatory address of Queen Jezebel to the exasperated people, won and deserved golden opinions. Upon Mdme Edith Wynne devolved the chief soprano music of the first part, including the duet, "Zion spreadeth her hands for aid," with that between the bereaved widow and Elijah, in which her associates were respectively Mdme Patey and Mr Maybrick, besides the responses of the youth whom Elijah despatches towards the sea to look out for the prophetically anticipated rain, to one and all of which she did full justice. No one who has heard Mdlle Albani sing "Hear my prayer" at the recent Birmingham Festival could feel any surprise at the instinctive feeling with which she gave "Hear ye, Israel," or at the characteristic animation exhibited in its vigorous sequel, "Be not afraid." But many were astonished

no less than pleased by the unflagging power with which she sustained the arduous leading part in the magnificent quartet with chorus, "Holy, holy," than which a purer or a nobler illustration of the *Sanctus* does not exist in music. By her participation in *Elijah* Mdle Albani has shown herself a Mendelssohnian oratorio singer of the genuine stamp. The lyric stage, after all, is not so bad a school for those whose aspirations soar above it, and of this Mdle Albani is a praiseworthy example. A local tenor, Mr Harper Kearton, with a capable voice, took part with Mdme Edith Wynne, Mdme Patey, and Mr Henry Pope (a promising bass from our Royal Academy) in the quartet, "Cast thy burden upon the Lord," which was extremely well sung, and with Mdle Albani and the same gentleman in "Oh, come, every one that thirsteth." Mdle Albani's companions in "Holy, holy," were Miss Thornton, Mdmes Edith Wynne and Patey. Mr Charles Hallé conducted with great ability throughout, and, as applause and encores are not tolerated at the sacred performances in the Colston Hall, we have seldom listened to a more thoroughly enjoyable performance of the grandest of modern oratorios.

[BY TELEGRAPH.]

The first miscellaneous concert this evening was attended by an overflowing audience. The opening part was agreeably short. The orchestral features were the overture to *Egmont* and the "Jupiter" symphony, examples of Mozart and Beethoven not easy to surpass. Both were admirably executed, under the direction of Mr Hallé. As the *Requiem* of Verdi filled up the second part of the concert it was well that the first should be short. We can only add that the performance of Verdi's last great work was the best that has yet been heard in England. The leading vocal parts were sustained by Mdle Tietjens, Mdme Trebelli, Mr Lloyd, and Herr Behrens. The reception accorded to the *Requiem*, although applause and encores, in consideration of the character of the work, were discountenanced, was such as fully to express the entire satisfaction of the audience. In fact, the success was beyond dispute.

October 18.

The general execution of the *Requiem* for Manzoni, as was suggested in last night's telegram, offered very few points for critical comment. The afternoon performance of *Elijah* had by no means fatigued the members of the Bristol Festival Choir, who came to their work as freshly and earnestly in the evening as if they had done nothing whatever to speak of in the morning, so that the choral parts of Verdi's mass for the dead were not less effectively interpreted than those of Mendelssohn's oratorio—with which, it need hardly be said, they have little in common. Mdle Tietjens—whose fine delivery of the great scene from Weber's *Oberon* ("Ocean, thou mighty monster") had already given significant proofs of her noble voice being in unexceptionable order—was more than equal to the occasionally trying part for soprano, which, from the opening quartet and chorus (combining the "Requiem" and "Kyrie") to the "Libera me, Domine," with its boldly independent choral fugue, she sang superbly. About the work itself, the unanimously favourable reception of which may, it is hoped, encourage the popular composer to advance further on the new path he has struck out for himself, there is no more to say than has been said on various occasions. As usual, one of the telling numbers was the "Recordare," set in the form of a duet; and most impressive of all was the "Agnus Dei," arranged after the same fashion. In each of these the solo parts were taken by Mdle Tietjens and Mdme Trebelli-Bettini, with a result that may easily be imagined—Mdme Trebelli being no less happy in the "Liber scriptus," for contralto voice (with chorus). To Mr E. Lloyd's share fell the "Ingemisco tamquam reus," and to that of Herr Behrens the "Confutatis maledictis"—neither of which, though deeply thought, can be reckoned among the capital divisions of the mass. That the quartets, from "Requiem" to "Domine Jesu Christe"—and especially the "Lacrymosa," with its truly plaintive leading theme—had every justice done them by the singers we have named, may be taken for granted. The effect of the trio "Lux æterna," and the final solo with chorus, "Libera me," was somewhat marred by the hurry of people trying to leave before the end; but that Verdi's newest work created a profound impression upon the majority of the audience which thronged Colston Hall to the doors is indisputable—and this notwithstanding

the restrictions against audible manifestations of approval, which, in the case of sacred music, are enforced at the evening as well as at the morning concerts. With regard to the secular part of the programme, the case is different, and the applause evoked by Mdles Tietjens and Albani—Mdle Tietjens in the piece from *Oberon* already named, Mdle Albani in the equally familiar "Il dolce suono" from *Lucia* (flute obbligato, Mr Radcliff, of the Royal Italian Opera), and subsequently in "The Blue Bells of Scotland," a ballad perfectly suited to her charming voice and engaging manner, was of that demonstrative kind most gratifying to artists who have striven their utmost to please. Nor was Mr W. H. Cummings, whose appearance on the platform was warmly greeted, less fortunate in "The full moon is beaming," one of the most gracefully melodious airs from Mr Henry Smart's *Bride of Dunkerron*, a cantata which Birmingham had the advantage of first introducing at its Festival, and of which, seeing that it is a genuine masterpiece, we hear not half enough. The attention paid to the overture to *Egmont* and the so-called "Jupiter" symphony, would seem to show that Mr Hallé's desire of making the Bristol people feel no less interested in the orchestral compositions of Beethoven and Mozart than the people of Manchester, long accustomed to the admirable company of players, which, with perseverance and ability to match, he has formed and trained, and which, in homely phrase may be not inappropriately denominated "Manchester's own," is bearing fruit.

The weather yesterday was ominous; to-day the foreboding is more than justified. This was equally the case at the meeting of 1873. But in Bristol, at Festival time, fine weather or foul to amateurs of music appears to be a matter of slight concern, if not, indeed, absolute indifference. At any rate the announcement of *Israel in Egypt*, Handel's choral masterpiece, sufficed to bring an audience sufficiently numerous to crowd the hall, as *Elijah* had crowded it the day before. What new thing can be said or written about this veritable colossus? To record that *Israel* has been heard under conditions favourable to the just appreciation of its extraordinary merits should, one might think, answer all purposes. It is no more to be criticised now-a-days than the *Messiah*. Nevertheless, to listen to the choruses from the enthusiastic lips of some of our provincial singers is invariably a pleasure. To them the sacred music of Handel is nourishment the year round, and the next year, and the year following, until the long-looked-for day comes when they are to show the admiring world how earnestly they have studied since the last public exhibition of their progress. They are prouder of showing proficiency in *Israel* than even in the *Messiah*, because in the *Messiah* any ambitious choir would be ashamed to be found wanting, while in *Israel* those who do well expect hearty recognition. If once, occasionally (which, by the way, seldom happens in London), "The people shall hear"—a chorus as difficult as the most difficult by J. S. Bach himself—is successfully conquered, the victors return home with the supreme content implied by a scarcely-subdued exclamation from one to another, "We have done it." Little matters that Handel derived much of what Cherubini would have called his "étouffe" from other sources, or that some French wit may have described it as "*Israel*—Oratorio, par G. F. Handel et Compagnie." All that is in it of Handel's own (by far the greater part) is such as Handel only could have written; all that Handel borrowed from others he has turned into purest gold; while the entire setting is such as no other than he could have imagined and contrived. However it may have been manufactured, it is the greatest thing of its kind in existence; and no wonder that chorus singers delight in surmounting the difficulties it presents.

We are not prepared to assert peremptorily that to-day's performance was all that could be wished. The requirements of the double choruses—prominent features of *Israel in Egypt*—suggested the expediency of inviting 100 more singers from without. The presence of the exotic contingent served, doubtless, to increase the mere volume of sound, but by no means added to the legitimate sonority, much less to the invariable clearness, by which Mendelssohn's choral pieces, and even those of the easier-going Verdi, were yesterday distinguished. The 300 voices of the Bristol Festival Choir would probably have done better had they been left to their unaided exertions. Still, as may well be supposed, there were many striking points, amid a general exhibition of power not to be overlooked. Among the most remarkable instances may

be named "He spake the word," "He gave them hailstones," "But the waters overwhelmed them," in the first part; "The horse and his rider," "Thy right hand, O Lord," and for the greater part even "The people shall hear," in the second. But for recognised etiquette, the "Hailstone" chorus would have been called for again.

The first part of *Israel* consists almost exclusively of choruses, there being nothing but a couple of recitatives for tenor and a single air for contralto. In the second part, however, a good share is allotted to the leading vocalists, and it is enough to name Mdlle Tietjens, Mesdames Edith Wynne and Patey, Messrs Edward Lloyd, Maybrick, and Behrens, to suggest that this not unimportant element, even in what is essentially the "choral oratorio" was well cared for. What particular pieces were set down for each of these artists it is needless to specify. After "The Enemy said," sung with great animation by Mr Lloyd, the audience seemed inclined to depart from the official restriction against applause, but happily forebore.

[BY TELEGRAPH.]

The second miscellaneous concert to-night brought as large an attendance as that of yesterday evening. On this occasion, except in a solitary instance, sacred music was altogether discarded for secular; nevertheless, there was more than enough in the programme to satisfy a cormorant among amateurs. The programme included three overtures—the *Hebrides*, *Jessonda*, and *Tannhäuser* (a very long one); the Pastoral Symphony of Beethoven, which by no stretch of courtesy can be denominated short; and the same composer's Choral Fantasia, in which Mr Charles Hallé took the pianoforte part. Besides these, there was a more than ample selection of vocal pieces, including Pearsall's capital part-song, "Sir Patrick Spens," which made many regret that more such examples of our genuine English music had not been included in the scheme. Mr Hallé, as conductor, and Mr Alfred Stone, as director, of the Festival Choir, were both enthusiastically received. Although one air was omitted, the concert was not over till half-past eleven.

October 19.

The performance to-day at the Colston Hall was decidedly interesting, but as decidedly too long, which the majority of the (again) large audience, attracted by the announcement of two oratorios in one programme, must sensibly have felt. A single oratorio, planned and worked out at considerable length, and in proportionately elaborate style, is surely enough at one sitting. Spohr's *Fall of Babylon*, which came first to-day, was composed after *Die letzten Dinge* ("The Last Judgment"—as its English adapter, the late Professor Taylor, boldly re-entitled it), and *Des Heilands letzten Stunde* ("Calvary" or "The Crucifixion"—thus variously denominated among us). All the mannerisms distinguishing Spohr's earlier epoch, mannerisms that go far to disfigure even the *The Last Judgment*, his shortest and happiest effort in that higher branch of artistic development to display excellence in which was ever his earnest, though for the most part vain, desire, are in this oratorio manifested to such a degree that before the second part has proceeded half-way the ear of the devoted listener begins to tire, and long before the end is reached has lost by slow degrees its faculty of appreciation. Yet, after its first performance, at the Norwich Festival of 1842, although Mendelssohn's *Paulus* had been given to the world three years previously, the *Fall of Babylon* was, by some admiring critics, pronounced "the grandest work since Handel"—a fact duly recorded in the continuation of the "Selbst-Biographie," compiled by Spohr's surviving friends from Spohr's own diary. Opinions have materially changed since then, and the *Fall of Babylon* is now consigned to its legitimate place, as comparatively the least successful effort of the composer (*Das Jüngste Gericht*—oratorio, No. 1, 1812—was never published) in the direction of his loftiest aspirations. That it contains many expressive passages, many phrases of true melodic beauty, and not a few evidences of marked dignity and power, none can deny. Nor can there be two opinions about the mastery with which the voices are written for, whether alone, as in song, variously combined, as in duet, trio, and quartet, or employed simultaneously, as in chorus. The scoring for the orchestra, too, is masterly, if now and then so overdone that its sustained harmonious richness becomes more or less what Mendelssohn used

characteristically to describe as "cloying." The dressing up, however, is simply a mechanical process. In looking for the absolute idea we are at a loss to understand why such studiously gorgeous attire should be required for it. Spohr's predilection for chromatic harmony is in this oratorio indulged to so great an excess that one feels irresistibly moved, from time to time, to mutter—"Oh, for a half-dozen bars of genuine Handel! Oh, for some diatonic progressions!" It has been suggested, not without a fair show of reason, that Richard Wagner, when, with his accustomed force, he hurled his terrible anathema against the "tyranny of the tone-families," was in a measure influenced by the chromatic fever prevalent in his younger days, the chief source of which was to be found in the music of Spohr—so little resembling that of Beethoven, Weber, Schubert, Mendelssohn, and Schumann, Spohr's contemporaries. Wagner did not possess, like Spohr, the art of modulation through chromatic devices, much less the more natural means derived from Haydn and Mozart, who, with their successors just enumerated, created higher and more extended forms without violating principles that must endure as long as music is an art. So, in defiance of the universal teacher, whom musicians have been taught to believe is Nature herself, he invented a school of his own, the peculiarity of which is that it possesses no manual of grammar to speak of, and thus can go from one key to another as fancy may suggest to him, after the manner of the famous Russian conjuror, Frikell—"without preparation." There is boldness, at all events, in this, but the leaning of Spohr in the direction to which we have referred amounts almost to weakness. The oratorio of the *Fall of Babylon*, however, like all that Spohr has left us, is welcome enough on occasions, and at the respectable age of 34 may be considered legitimately entitled to its "passe partout." But a performance of it entire, even so generally admirable as that of to-day, under the direction of Mr Hallé—a performance almost inducing us to overlook the want of contrast, which is one of its special failings, and to believe that the "captive Hebrews, the luxurious Babylonians, and the Persians in their pride of conquest" were each and all endowed with characteristic colouring, instead of being all monotonously "Spohrish," should constitute exclusively the entertainment. After such a feast no more is wanting. Sufficient for the day was the Spohr thereof.

If, after an attentive hearing of the *Fall of Babylon*, anything could bring consolation, Beethoven's *Mount of Olives* was precisely the work. All the essential qualities wanting in Spohr are in this single oratorio of the greatest among poetical musicians found in ripe luxuriance. That the subject here and there is treated with a vividness of colouring justly described as "dramatic" is unquestionable. But some incidents clearly suggest such a method of treatment; and of this the composer of *Fidelio*, who in after years criticised his own oratorio from that particular point of view, was, in setting it to music, fully cognisant, and would have been angry with any one inclined to dispute the matter with him. The world of art, however, has received the *Christus* of Beethoven in a spirit congenial with that which reverently inspired it, and the alteration of its title to *Engedi* is no less absurd than uncalled for. To dwell upon the merits of so universally acknowledged a masterpiece is now superfluous; whatever has been written in its disparagement stands now confuted, and those who extolled it from the beginning find their early judgment borne out by the fiat of three successive generations. The magnificent "Hallelujah," which brings the oratorio to an end—a chorus that, were it not Beethoven's, might have been Handel's, may be said to consecrate the work, and secure for it the unanimous approval of future ages. To judge only by the *Mount of Olives*, had Beethoven pursued the path of oratorio, it is not extravagant to think that he might in this direction have equalled Handel himself, just as his one *Fidelio* placed him side by side with Mozart as an operatic composer.

The performance of the *Mount of Olives* was in most respects equal to that of *Elijah* on Tuesday, and in every respect equal to that of the *Fall of Babylon* to-day. Long as was the programme, the sense of weariness gradually faded away before the bright and vigorous music of Beethoven. Greatly as Spohr admired the earlier works of Beethoven, he was hardly less a depreciator of much belonging to the second period, and on nearly all that appertained to the third—Choral Symphony and Second Mass included. To-day Spohr and Beethoven were placed side by side, and an example afforded of how an oratorio produced when Beethoven was comparatively young could totally eclipse one of

much more ambitious character written by Spohr after almost a life's experience. It may be here observed that the narrow judgment delivered by Spohr upon some of the greatest of Beethoven's compositions—the C minor Symphony, among others—was met, on the other hand, with the indifference manifested by the greater musician towards the lesser, by the poet to the realist—as may be read in Spohr's own description of their meetings in Vienna, which above all strengthened his frequently expressed opinion when, in speaking of the Ninth Symphony, he insisted that Beethoven was wanting in æsthetic feeling and, *mirabile dictu*, in the sense of the beautiful. About Spohr's music Beethoven insisted nothing, although they were together day after day at Vienna. Some further observations which we have to make upon the execution of the two oratorios, in which some of the leading singers, including that new star of oratorio, Mdlle Albani, especially distinguished themselves, we must defer until to-morrow.

[BY TELEGRAPH.]

The third and last evening concert to-night was again a very long one, and did not come to an end till much about the same hour as the second. The first part was devoted to Mendelssohn's magnificent *Hymn of Praise*, which, instead of being negligently performed, as often happens on such occasions, when the artists, vocal and instrumental, are pretty well tired out, received as much attention from Mr Hallé, the conductor, and all who worked under him, and was as admirably given, from first to last, as anything else during the Festival. The second part of the concert was strictly miscellaneous, and included, among other interesting things, Schumann's First Symphony, the overture to *Oberon*, some pianoforte solos by Mr Hallé, who was again enthusiastically received, and vocal music contributed by Mdlle Tietjens and Madame Trebelli-Bettini. Perhaps Colston Hall was never before thronged by a larger crowd. It is said that between 2,000 and 3,000 persons obtained admission. To-morrow the *Messiah*, for which every place is already taken, will terminate the week's proceedings, which have been successful beyond anticipation.

October 20.

The Festival was brought to a close to-day by a performance of the "great sacred oratorio," worthy of all that had preceded it. Here, as might have been expected, the Bristol singers highly distinguished themselves, imparting to not a few of the choruses a freshness of tone and clear bright outline, to which of late we have not invariably been accustomed. Especially noticeable were those at the beginning of the second part, from "Behold the Lamb of God" to "All we like sheep," which, but for the intervention of the pathetic air, "He was despised and rejected of men," would be an uninterrupted series, like some such belonging to *Israel in Egypt*, and as grand, expressive, and picturesque as any of them. About things so universally familiar and admired as "For unto us a Child is born," "Glory to God," "Hallelujah," and "Worthy is the Lamb," with its prodigious "Amen!"—that burst of enthusiastic assent from the throats of a believing multitude which forms the only possible climax to an unsurpassable work of genius—it is unnecessary to say more than that they were one and all superbly delivered. The freshness and penetrating accents of the sopranos in the "Hallelujah" will hardly be forgotten. The principal singers engaged for the Festival, with the exception of Madame Edith Wynne and Herr Behrens—who, being indisposed, found a thoroughly competent substitute in Mr Maybrick—took part in the oratorio. Mdlles Tietjens and Albani divided the soprano music between them; Mesdames Trebelli and Patey that of the contralto; Messrs W. H. Cummings and Edward Lloyd were the tenors; while, for the reason above stated, the bass music fell exclusively to Mr Maybrick. To name the special numbers assigned to each of these artists would be superfluous. After the oratorio the National Anthem was given by chorus and orchestra with imposing effect, the solos being declaimed with admirable emphasis by Mdlle Tietjens. At the end of all a hearty cheer was raised for the performers who had taken part in the week's proceedings, succeeded by another demonstration for Mr Hallé, who had conducted the whole so skillfully throughout.

(Correspondent of the "Daily Telegraph.")

October 21.

My record of this interesting Festival would not be complete without reference to the gathering which took place last night in

the Victoria Rooms. The managers, connected, as they are, with a young institution, have not only the vigour of youth, but a good deal of its largeness and liberality of feeling. Especially do they know how to treat the members of the excellent choir without which no Festival would be possible, all their actions towards them, as far as I have been able to observe, manifesting a generous appreciation of services rendered. Last night, for example, the choralists, including the contingent from Bath, were invited to a *souée*, whereat ample provision had been made for creature and other comforts. The Clifton Rooms were handsomely decorated; objects of artistic and scientific interest abounded; dissolving views were shown; Mr Hallé gave a brief pianoforte recital; an exceedingly clever lady, Miss Pearce, played a selection of pieces upon the enormous organ which used to stand above the south door of St Paul's Cathedral; and Mr Cummings contributed two or three songs. All these things helped to pass some pleasant hours; but the chief event of the evening was the presentation by the members of the choir to their able trainer, Mr Alfred Stone, of a silver tea-service, in recognition of the skill and courtesy with which he had discharged his duties. This incident and a vote of thanks, emphasised by three cheers, to Mr Charles Hallé, closed the proceedings of the Festival in a manner as appropriate as it was agreeable to all concerned.

Looking back upon the week's doings, remarks are invited upon a few points of vital consequence—remarks which may well be made by a stranger above the suspicion of local feeling, and who can have no other desire than the welfare of an enterprise devoted to art. First, with regard to the avowed object of the Bristol Festival, managers will do well to consider whether their present system is the best possible. For my own part, I am at a loss to discover any necessary connection between a musical festival and the cause of charity. That the alliance sometimes works great good, as at Birmingham, it is true; but it is not less a fact that the plea of charity is unnecessary to a Festival which may exist for its own sake. Where the union is formed, however, care should be taken for the interests of both contracting parties. At some places this is done by attaching a price to the dignity of presidents, vice-presidents, stewards, &c., the holders of these offices having made a substantial recognition of charitable claims. At Bristol nothing of the kind is attempted. Dignities are offered gratis, and all that the hospitals can look forward to is a very uncertain surplus on the working account, together with the money laid upon plates, so held at the doors, if I may judge by results, as to be invisible to the majority of eyes. By such a plan the cause of charity is discredited rather than advanced, to say nothing of the fact that the city of Edward Colston runs the risk of being pointed at as little caring for its hospitals. Either work the Festival as a machine for the benefit of the sick poor, and adapt it by every possible means to that end, or limit its scope to the advancement of musical taste. For any half-measures such as those now in force there is no logical ground, while in practice the insignificance of the results is an objection so fatal that others need not be advanced.

Though the managers depart, as regards the question just referred to, from the usual course, they adhere to it in some other respects with a wisdom equally doubtful. It is accepted at Bristol that the general rehearsals for a festival of seven concerts can be crowded into a single day. I do not suppose that the managers ever formally considered and decided this point. The idea would be a poor compliment, indeed, and unjust to boot, seeing the probabilities are that they adopted, without stopping to reflect, the plan which generally prevails. Now is the time for better things. They have experienced this week the bad consequences of a system too absurd on the face of it for any possible defence. They have found unremitting labour, and otherwise careful precautions, partly neutralised by a course which gave over more than one important work to the risk of a hundred chances, and they now know that, admirable as, generally speaking, were the results achieved, the artistic repute of the Festival would have stood much higher with proper time for collective rehearsal. Facts like these will not be lost upon a body of managers who, there is every reason to think, are well disposed to deeds of reform. The actual want is clear—every work in the programme must be rehearsed by band, chorus, and principals together. Nothing less than this will do if the Festival is to rise above the ruck of its kind, and achieve the highest artistic good. Of course

the question is chiefly one of expense; but unless the Bristol Musical Festival Society be a sham, its 300 members would not resign in affright when called upon to discharge the very duty which their organisation contemplates.

Another matter deserving attention is the character of the miscellaneous programme, as determined by the queer mixture of things good, bad, and indifferent, to which I adverted in a previous letter. It may be rather early to advocate a thorough reform on this point. Even improvement can advance too quickly, and over eagerness to gain an end directly causes its loss. Still, it is clear that some change is possible, without going too far in advance of public taste. Between "Robin Adair" or "The Blue Bells of Scotland" and examples of the severely classic are many grades of distinction; and it should be the aim of festival managers to go as far as possible from the first without approaching nearer to the second than a just estimate of public taste will sanction. This precaution expediency exacts; but, on the other hand, principle, as represented by consideration for art and art-progress, demands that nothing be done derogatory to the one or likely to injure the other. Regarded in view of such unchallengeable requirement, it is impossible to defend the jumbling together of symphonies and ballads, overtures and vocal waltzes. Mixtures like these do harm rather than good. They are meaningless, or represent nothing higher than a wish to use for mere pastime that with which it is possible to instruct and elevate, as well as delight. As for the artists, whom any change for the better would effect, in their own estimation, for the worse, it is enough to remember that they are the servants of art, not its masters.

Reflections such as the foregoing are not likely to be absent from the councils of the Bristol managers, to whom, as to a young and energetic body, many of us are looking for the initiative of a reform which shall travel over the land.

I learn from statistics which have been kindly supplied that the Festival of 1876 is a decided advance upon that of 1873. On the first occasion the total attendance was 11,648; the amount received, £5,783 10s.; whereas now the attendance is reported as 12,785, and the takings as £6,472 17s.—an increase respectively of 1,137 and £688 18s.

BONN.—Mad. Lucca commenced here on the 9th inst. a concert tour, announced as her last professional tour previous to her retirement into private life. She was much applauded in the various pieces she sang. Her companions on the tour are Professor Cossmann, violoncello; Herr Waldemar Meyer, violin; and Dr Neitzel, piano.

COLOGNE.—The programme of the first Subscription Concert at the Gürzenich, under the direction of Dr Ferdinand Hiller, included: Overture, Franz Weber; Cantata for Solo and Chorus, J. S. Bach; Pianoforte Concerto, Anton Rubinstein (played by Herr Seiss); Air from "Alexander's Feast," Handel, and Songs by Schubert (sung by Herr Henschel, of Berlin); and Symphony in B flat major, Beethoven.

DESSAU.—The experiment of covering in the orchestra, after the Bayreuth model, proved the very first time it was tried, at a performance of *Le Prophète*, a total failure, and the following day the covering was promptly removed. The orchestral accompaniment sounded much weakened, but the weakness was by no means uniform, and the peculiar characteristics distinguishing the sounds of certain instruments were altogether lost. No small drawback to the so-called "improvement" was the more than tropical heat in the orchestra. Herr Richard Fricke, the ballet-master, who arranged all the dances at the Bayreuth Festival Performances, and undertook a part of the stage-management, has received a letter from Herr R. Wagner, stating that he has recommended Herr Fricke to the manager of the Theatre at Turin, to get up *Lohengrin* there.

PRETZCH.—Some days since the front of the house in the Market-place, belonging to Mrs Ehaus (firm of F. L. Exter), was decorated with a black marble tablet, bearing, in golden letters, the inscription: "Frederic Wieck was born in this house August the 18th, 1775; he died at Loschwitz, near Dresden, October 6th, 1873." Professor F. Wieck, the quondam pupil of the Torgau Gymnasium, who during his lifetime was called the Altmeister of the Piano and Vocal Professors was best known in the art world as the father of Mdme Clara Schumann and Mdle Marie Wieck. In that memorial tablet, which comes from the atelier of Mr J. Heinrich, in Schmiedeburg, these ladies have offered a monument of filial love and gratefulness to their honoured parent. See also the pamphlet by A. von Meichner: *Frederic Wieck and his Two Daughters*. Leipzig, H. Matthes, 1875.—*German Paper*.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

"And manners in Manchester"—I might almost have said this week, for it is my unpleasant duty to record an incident which assuredly reflects no credit on some of those who call themselves lovers of music in this city. Some of us, when we have read in your columns, and elsewhere, how in certain towns noisy people have created disturbances in the vain hope of inducing Mr Sims Reeves to repeat his songs, when his judgment prevented his always ready kindness from complying with their requests, have been disposed to give ourselves airs, and feel thankful that such behaviour could not be witnessed in a Manchester concert-room. But experience teaches; and the following extract, from the *Manchester Examiner* of Saturday last, is a not very pleasing evidence that we were under a vain delusion:—

"Seldom has the great room of the Free Trade Hall been so crowded as last night, when the most popular and accomplished of English singers once more appeared on the scene of some of his greatest triumphs. Everything promised well. Mr Sims Reeves was in splendid voice, and he had gratified his admirers by singing 'Tom Bowling,' in addition to the songs set down in the programme; but we are sorry to add that the concert terminated in what can only be called a disgraceful riot. Every corner of the hall was thronged, and the reception of the great singer was most enthusiastic. A new song, 'Only a face at the window,' was his first song; this passed without any determined effort to recall. After 'My pretty Jane' the excitement was very great, and, in response to almost frantic recalls, Mr Reeves returned and sang in his best and most brilliant manner the always welcome 'Tom Bowling.' In listening to these we almost wondered at the surpassing excellence of what was so familiar. The splendour of Mr Reeves's well-preserved voice is only one—we had almost said a minor—element in the charm of his singing; a style which is the best possible model for all young singers; a refinement of expression positively unrivalled, and an ability to move the feelings while he secures unqualified admiration for his perfect art, are always to be noticed in whatever he attempts. But, after Mr Reeves had given 'The Bay of Biscay,' a song which, as everybody knows, demands unusual energy, and tries the strength of the most robust singer, it was to be expected that the audience would have been content with the only recognition of their boisterous applause which could reasonably be offered. Unhappily, a noisy and ill-behaved section assumed a right to command; and, dissatisfied because Mr Reeves preferred to be prudent and declined to be coerced into repeating his song, they forgot the first elements of courtesy and politeness. Mdme Cave-Ashton, Mdme Osborne-Williams, Mr Nicholson, and even Signor Foli, were refused a hearing, and for nearly a quarter of an hour such a disturbance as we have never heard in a Manchester concert-room was continued. At length Mr Pyatt, the manager of the concert, came to the front of the orchestra, and announced that, 'in consequence of the disgraceful behaviour of the audience, the concert was at an end.' There could be no excuse for this unseemly row. Mr Reeves had sung all that was promised and more, and he deserves the thanks of every lover of order for resisting the ill-timed behests of a noisy mob. We were glad, also, to observe that a very considerable portion of the audience indignantly resented the outrage committed."

The unseemly disturbance has been, however, almost universally condemned, and the *Guardian* and *Examiner* have both had short leaders warmly congratulating Mr Sims Reeves on his firmness.

This week Mr Charles Hallé commences his campaign. The first of his nineteenth series of weekly concerts will be given on Thursday.

On Saturday Mr De Jong will give a ballad and orchestral concert, supported by Mesdames Edith Wynne and Antoinette Sterling, Messrs E. Lloyd and Lewis Thomas.

October 25.

VENICE.—Sig. Ponchielli's opera, *Gionda*, has been successfully produced at the Teatro Rossini. The principal singers were Signore Mariani, Siboldi, Signori Barbacini, Kasehmann, and Maini. On the first night the composer had twenty-five calls.

FRANKFORT-ON-THE-MAINE.—Herr Lauterbach, of Dresden, and Mad. Kölle, of Carlsruhe, appeared at the first Museumconcert of the season. The gentleman played a Violin Concerto by Dietrich, and several original Etudes; the lady sang songs by Brahms, Schumann, and other composers. The more important instrumental pieces were Schubert's Symphony in C major, and Mendelssohn's "Meeresstille."—Herr Caffieri, formerly tenor of the Wiesbaden Theatre, has been engaged at the Stadttheater.

MONDAY POPULAR CONCERTS, ST JAMES'S HALL.

NINETEENTH SEASON, 1876-7.

DIRECTOR—MR S. ARTHUR CHAPPELL.

THE Director begs to announce that the CONCERTS of the NINETEENTH Season will take place as follows, viz.:

MONDAY, NOVEMBER 6, 1876.	MONDAY, JANUARY 29, 1877.
MONDAY, NOVEMBER 13, 1876.	MONDAY, FEBRUARY 5, 1877.
MONDAY, NOVEMBER 20, 1876.	MONDAY, FEBRUARY 12, 1877.
MONDAY, NOVEMBER 27, 1876.	MONDAY, FEBRUARY 19, 1877.
MONDAY, DECEMBER 4, 1876.	MONDAY, FEBRUARY 26, 1877.
MONDAY, DECEMBER 11, 1876.	MONDAY, MARCH 5, 1877.
MONDAY, JANUARY 8, 1877.	MONDAY, MARCH 12, 1877.
MONDAY, JANUARY 15, 1877.	MONDAY, MARCH 19, 1877.
MONDAY, JANUARY 22, 1877.	MONDAY, MARCH 26, 1877.

Seventeen Morning Performances will be given on Saturdays, November 11, 18, 25, December 2, 9, and 16, 1876, January 13, 20, 27, February 3, 10, 17, 24, March 3, 10, 17, and 24, 1877.

For the accommodation of those who may desire to occupy the same seat at each performance, the Director will continue to issue subscription tickets for the whole series of 18 Monday Evening Concerts, extending from Monday, November 6, to March 26, the charge for which will be £4 for each sofa stall.

Subscription tickets are also issued for the 17 Morning Concerts at £3 10s., extending from Saturday afternoon, November 11, to March 24; also for the seven Morning Concerts, taking place on Saturdays, January 13, 20, 27, and February 3, 10, 17, and 24, at £1 10s.

Madame Norman-Néruda will appear at these concerts on Monday evenings, November 13, 20, 27, and December 4; also on Saturday afternoons, November 18, 25, December 2 and 16.

Miss Agnes Zimmermann will appear on Monday evening, November 6, and on Saturday afternoon, November 11.

Herr Straus will be the violinist on Mondays, November 6 and December 11; also on Saturday afternoons, November 11 and December 9.

Mr Charles Hallé will be the pianist on Mondays, November 18 and 20, and on Saturdays, November 18 and 25.

Signor Piatti will hold the post of first violoncello on all occasions; Herr L. Ries will hold the post of second violin; Herr Straus or Mr Zerbini will play viola; Mr Lazarus, clarinet; Mr J. Winterbottom, bassoon; Mr Wendland, French horn; Mr Reynolds, double bass; Sir Julius Benedict or Mr Zerbini officiating as accompanists for the whole season.

Mme Schumann, Mlle Marie Krebs, Herr Barth, Mr Franklin Taylor, and Herr Joachim will appear after Christmas.

Mr Sims Reeves will be the vocalist on Saturday afternoon, November 11.

THE FIRST CONCERT OF THE SEASON

WILL TAKE PLACE ON

MONDAY EVENING, NOVEMBER 6, 1876.

To commence at Eight o'clock precisely.

Programme.

PART I.

OCTET in F, Op. 166, for two violins, viola, violoncello, double bass, clarinet, French horn, and bassoon—MM. STRAUS, L. RIES, ZERBINI, LAZARUS, WENDLAND, WINTERBOTTOM, REYNOLDS, and PIATTI Schubert.
SONG—Mlle REDEKER.
PRELUDE and FUGUE in E minor, Op. 35, No. 1, for pianoforte alone—Miss AGNES ZIMMERMANN Mendelssohn.

PART II.

SONATA in G minor, Op. 5, No. 2, for pianoforte and violoncello—Miss AGNES ZIMMERMANN and Signor PIATTI Beethoven.
SONG—Mlle REDEKER.
QUARTET in C major, Op. 64, No. 3, for two violins, viola, and violoncello—MM. STRAUS, L. RIES, ZERBINI, and PIATTI ... Haydn.
Conductor Mr ZERBINI.

SATURDAY POPULAR CONCERTS.

SATURDAY AFTERNOON, NOVEMBER 11, 1876.

To commence at Three o'clock precisely.

Programme.

QUARTET in E flat, Op. 44, No. 3, for two violins, viola, and violoncello—MM. STRAUS, L. RIES, ZERBINI, and PIATTI ... Mendelssohn.
RECIT. "Deeper and deeper still" } Mr SIMS REEVES. ... Handel
AIR "Wait here, angels" }
ETUDES EN FORME DE VARIATIONS, Op. 13, for pianoforte alone—Miss AGNES ZIMMERMANN ... Schumann.
ROMANCE, for violin, with pianoforte accompaniment—Herr STRAUS ... Maz Bruch.
SERENADE, "Awake, awake"—Mr SIMS REEVES, with violoncello obligato, Signor PIATTI Piatti.
TRIO in B flat, Op. 99, for pianoforte, violin, and violoncello—Miss AGNES ZIMMERMANN, MM. STRAUS and PIATTI Schubert.
Conductor Sir JULIUS BENEDICT.

Stalls, 5s.; Balcony, 3s.; Admission, One Shilling. Tickets to be obtained of Austin, 28, Piccadilly; Mitchell, 33, Old Bond Street; Olivier, 35, Old Bond Street; Lamborn Cook, 63, New Bond Street; Stanley Lucas, Weber & Co., 84, New Bond Street; Keith, Prowse & Co., 48, Cheapside; M. Barr, 80, Queen Victoria Street, E.C.; Hays, Royal Exchange Buildings; and at Chappell & Co.'s, 60, New Bond Street.

ERRATA.—In the letter from Mr Sims Reeves, page 705 of our last week's number, at line 37 from bottom, for "to transpose this in oratorios" read "to transpose airs in oratorios," and, at line 22 from bottom, for "but it must be uniformity in that which is abnormal," etc., read "but it must be uniformity in that which is normal and natural, not in that which is abnormal," etc.

NOTICE.

To ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyl Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

The Musical World.

LONDON, SATURDAY, OCTOBER 28, 1876.

WHEN a man sets up in business as a prophet, and is desirous of success, one of two courses is open to him. He must either direct his attention to very remote subsequent occurrences, or, if he meddles with the immediate Future, couch his vaticinations in such doubtful shape that they may be read in diametrically opposite ways, to suit the convenience of events. By adopting the first of the two plans, and dealing with nothing not separated from his own time by a century or two, at the least, he may make the most startling announcements with impunity, since it is impossible for him to be proved wrong until long after the discovery can affect him. The second plan was well understood by the prophetic firms who used to work the oracle at Delphi and elsewhere, and give the straight tip to the potentates and heroes of Antiquity. The secret of this particular branch of the business, like the art of manufacturing Greek fire and that of producing certain colours for stained glass windows, appears to have been lost. As a proof of this, we may point to the fact that the earth is still spinning its way through the ages, though, according to the prophecies of a certain well-known Divine, it ought, during the last few years, to have been destroyed on several occasions. Equally unfortunate has been Herr Heinrich Porges in a great deal—a very great deal—he was kind enough to foretell about the Grand-National-Festival-Stage-Play-Performances at Bayreuth, whereabout he writes:—

"With the conclusion, on the 13th July, of the rehearsals of the *Götterdämmerung*, the first cyclis of the general rehearsals was brought to a close. All the persons concerned are now, probably, convinced that it has been their lot to enjoy the rare good fortune of being connected with the growth of an intellectual fact, which, like a brilliantly-shining beacon, will announce to the most remote posterity that from out the deepest nature of the German folk there arose a man through whom they were conducted to the highest grade ever attained by a modern nation in the sphere of living dramatic art. Everyone who has witnessed the rehearsals must certainly feel irresistibly impelled to announce, with a loud voice to the whole world, the approaching intellectual victory which will be achieved by the representation of *Der Ring des Nibelungen*, though he may, on the other hand, feel restrained by the inevitable consideration that persons beyond the influence of what is being done, will only meet his words with the doubt of bold understanding, and not feel inclined to attach any credit to them. Be that, however, as it may, at a moment like the present, all scruples, no matter of what kind, should be disregarded, and the truth should be declared openly, and without the slightest reserve. Undisguisedly, therefore, do I assert that we are on the eve of the greatest artistic fact ever accomplished in the domain of art since the fall of Greek Tragedy; it is as though the fulness of time had come, and we were nearing the goal to which the noblest minds of our nation have earnestly aspired.

"The special task to be fulfilled by the actors in the *Götterdämmerung* is the representation, reposing upon character as a founda-

tion and put forward in an ideal form, of the Tragic. The ideality must, however, appear in every trait as the outflow of the freest and most natural causes; we must not at any one moment experience the feeling that the persons who move under such forms, outwardly always maintaining their own personal dignity, needed for the purpose a premeditated elevation of their being—it is their nature to be just what they are and nothing else. Richard Wagner desired the style of every movement to bear in itself the stamp of noble distinction; but it was indispensably necessary that with this there should be combined the characteristic element of the special will of each particular personage. And this distinct will of the individuals engaged in the action is the ultimate cause of everything that occurs, so that it may be said:—The drama now in course of development before us is eminently a tragedy of character. The will is directly presented to us in all its nakedness as the pith of every phenomenon. Since, therefore, the essential element of character, i.e., self-asserting will, constitutes the basis of the work, it is only natural that the personality in which the will is most decidedly and powerfully manifested should form the middle motive point, properly speaking, of the action. This personality is Hagen, Alberich's son.* A scion of the gloomy Nachthalban, he is the born adversary of the grandiose hero, Siegfried, who has sprung from the gods. The very sight of Hagen's form suggests the thought that the powers of darkness have been concentrated in one individuality, as if there had been added to their demoniacal and destruction-loving course of life a will, through which they first step forward as the element of Evil, properly so speaking.

"The representation of the scene with the three Norns reminds one directly of the specific character of Greek tragedy. In a deeply significant shape the poet has here condensed, as though in a mirror, the action, as it were, of the entire drama, with all its details, stretching beyond the events taking place before our eyes, and extending to the commencement and the end of all things. We here are initiated into the profoundest essence of tragedy; it is as though we were to be prepared beforehand to gaze, without affright, at the fearful events towards which we are advancing. This scene is one of the most sublime scenes ever put upon the stage. We here enter the sphere in which dramatic art and purely ideal art meet, thoroughly permeating each other so as to produce a fresh unity. The action is thoroughly symbolical, and marked by direct and deep religious significance. The impression we receive from it awakens in us thoughts of the mysteries, of the solemnisation of the mystic rites, in which the disappearance at some time of their god-world was allegorically portrayed to the Greeks, and from which they might, in the shape of a presentiment, experience beforehand a feeling of their liberation from all the ties of this world. While in this scene we feel as though snatched away from actuality, in the following scene, where Siegfried bids farewell to Brünnhilde, the author presents us on the other hand with a picture of our own human life. What Wagner has here fashioned belongs to the most magnificent creations ever known. Never before, perhaps, have the most familiar and purely human sensations been artistically represented with such grandeur of style and such truly monumental traits. The most energetic and most characteristic manliness and the warmest, the most passionate love, which moves our soul to its profoundest depths, are both expressed in a way that cannot be excelled. The strains we hear exercise a heart-subduing power; it seems as though the blessing of superabundant happiness were streaming down upon us; as though we were enjoying one of those rare moments, which come once only, never to return, and that we would fain exclaim: 'O, stay awhile, thou art so sweet!'

"The Hall of the Gibichungen, looking upon the Rhine, is something splendid for the eye to contemplate. We find ourselves at the summit of human existence; the personages before us possess

* The task of sustaining the part of Hagen was entrusted to Herr Kögl, of Hamburg, an excellent singer, endowed with a powerful voice, as steady as a rock; unfortunately he was attacked, after the first few rehearsals, by a severe nervous affection, and was compelled, in consequence, by the advice of his medical man, to retire from further participation in the Festival Plays. In order that the rehearsals might proceed, the part was provisionally undertaken by Herr von Reichenberg, a still youthful artist, to whose admirable vocal powers I have already alluded, and who has acquitted himself in the most praiseworthy manner of his task.

all the outward gifts of power and wealth, enjoying them with a feeling of secure satisfaction and appearing to deserve them by their noble sentiments. Both Herr Gura, the representative of Gunther, and Mdle Wekerlin, who has undertaken the part of Gutrune, will realise these peculiar attributes admirably. It may even now be safely asserted of Gura in this part that he will perform his task in an ideally perfect manner. An organ equally well adapted for the expression of warm feeling and characteristic declamation, intellectual conception, and a manly-noble bearing unite to produce a thoroughly harmonious whole. Similarly, Mdle Wekerlin, who knows how to manage artistically her beautiful and sonorous soprano voice, succeeds, both dramatically and vocally, in investing her part with that breath of grace which casts so poetic a charm over Gutrune's character. A powerful impression will be produced by the scene between Brünnhilde and Waltraute, where the latter demands from the former the restitution of the fatal ring. Mad. Materna and Mad. Jaide, both as regards their powers of impersonation, and the highly significant as well as most passionate way in which they deliver the words, do full justice to the master's requirements, which are not small. A thoroughly peculiar effect, filling us with anxiety like a dreadful dream, is produced by the prelude to the second act, where Alberich urges his son Hagen, as the latter is sunk in sleep, to strive incessantly to obtain possession of the ring, which gives its owner the empire of the world. Herr Hill (Alberich), succeeds admirably in hitting upon the tone-colouring alone appropriate under the circumstances. We have here one of those difficult artistic tasks, which, as R. Wagner himself remarked, could not be rendered at all intelligible except by eminently clever realisation, without which it would produce the impression of a downright piece of absurdity. In order to portray passionate excitement, which is, as it were, kept under, the finest prominence of linguistic accentuation must here blend with vocal tones marked by a fulness of material volume despite their veiled character. The manner in which Hill carries this out may be designated as most masterly."

The limited space at our command obliges us here reluctantly to break off, but we will give the remainder of Herr Porges's "Lobgesang" and Prophecy next week. We may, meanwhile, state that we fail to perceive any signs of "the intellectual victory" which was "to be achieved by the representation of *Der Ring des Nibelungen*." Indeed, if we regard the representation in the bright, fierce light cast upon it by Dr Hanslich, we must admit that the word "victory" has the same value in the above article as it possesses in Belgrade telegrams with reference to the Servian army.

N. V. N.

OCCASIONAL NOTES.

THE BRISTOL MUSICAL FESTIVAL.—The official account of the sale of tickets for each of the four days shows that, successful as was the first Bristol Festival, three years since, the one just terminated has been still more so. Without entering into details, or comparing one day's receipts with those of another, it may suffice to give the sum total realised on each occasion. In 1873 it amounted to £5,788 19s.; in 1876, no less than £6,472 17s. 11d. was taken, which shows a difference in favour of the second meeting of nearly £700. How far the charities—the Bristol Royal Infirmary and Bristol General Hospital—are to be benefited by the result will be made known in due time. If over £1,000 was handed to them on the last occasion, unless the necessary disbursements have been larger than before, a still more considerable contribution may now reasonably be expected. That by this series of performances the reputation of Bristol as a musical city has been not merely sustained, but increased, is unquestionable. The programme of the week, although comprising no actual novelty, was exceedingly good. Morning and evening concerts were alike attractive, as was attested by the crowds that, day after day, thronged the Colston Hall. The Bristol choir has, by its oratorio singing, fairly earned a distinguished place among the leading choral institutions of the country; and Mr Charles Hallé's general direction of the musical proceedings, together with the invaluable aid afforded by his Manchester orchestra, has merited and obtained

unanimous approval. A special compliment to Mr Alfred Stone, the local choirmaster, was paid on Friday night, at a *soirée* at the Victoria Rooms, Clifton, in the shape of a handsome testimonial presented to him by those who have so well profited by his teaching. It is contemplated, we are informed, to hold the third Bristol Festival in 1878, in order to avoid clashing with the great meeting at Birmingham, and thenceforward to continue it triennially.

FÉLICIEN DAVID sang exquisitely. It is recorded of him that, on one occasion, when he had been invited to Compiègne, he sang "Les Hirondelles" at the request of the Empress. The song, and the manner in which it was rendered, had such an effect upon the little Prince Imperial, who possessed a musical susceptibility denied to his parents, that he burst into tears, and flung himself, weeping sympathetically, into his mother's arms.

THE influence of music is as great and undeniable on the battlefield as elsewhere. To give one instance:—At a critical moment during the battle of Waterloo the Iron Duke was informed that a Highland regiment was beginning to waver. On inquiring into the circumstances connected with so unusual an occurrence, he accidentally learned that the pipers had ceased to play. He instantly gave orders that they should strike up in full force. The effect was magical. The Highlanders immediately rallied, and, with a loud shout, rushed forward, bearing down all before them.

SOME interesting documents relating to Mozart have recently been discovered among the papers preserved in the old Archiepiscopal Exchequer Chamber at Salzburg. They are three autographic petitions, addressed by Leopold Meyer, the composer's father, to Archbishop Siegmund, in 1769; to the Cathedral Chapter, in 1771; and to Archbishop Hieronymus, in 1778; two autographic petitions of Wolfgang Amadeus Mozart to the latter prelate in 1777 and 1779, and the decrees by which they were followed. It is worthy of remark that this worthy ecclesiastic was desirous of keeping the Mozarts at Salzburg. He was very proud of young Mozart's talent, and extremely jealous of the marks of admiration bestowed upon the youthful genius by other Courts. It is easy to see that Leopold Mozart aimed at retaining his appointment and fixed emoluments at Salzburg while travelling about and making money by his gifted son elsewhere. Despite their submissive tone, neither of the Mozarts, father nor son, was particularly careful about the language he employed. Thus Wolfgang Amadeus, when writing to Archbishop Hieronymus, says: "We are taught in the Gospel about usury in talents." Hereupon the Archbishop answered in his decree: "Father and Son have, according to the Gospel, permission to seek their fortunes elsewhere."

A CURIOUS statement now and then crops up at the present day, and was prevalent even during the lifetime of Haydn himself, concerning the "Surprise Symphony," as it is called. Haydn is said to have perceived, during his stay in London, that the English, who were very fond of his instrumental compositions when the movement was a lively allegro, generally fell asleep during the andantes and adagios, however beautiful the latter might be. He, therefore, wrote an exquisitely sweet andante, of the most tranquil character, in which all the instruments seemed gradually to die away, but, in the midst of this subdued pianissimo, suddenly burst forth with unexpected vigour, and, reinforced by a sharp stroke on the kettle-drum, woke up the slumbering audience. Now, this statement, which has served foreign critics as an admirable peg on which to hang an interminable succession of gibes and sneers at the want of musical taste among the English, has one great drawback: it does not contain a particle of truth. It may be, more or less, "*ben trovato*," but most decidedly "*non è vero*." A writer in the *Allgemeine Leipziger Zeitung*, Vol. i., p. 604, questioned the composer about it. Haydn characterised the whole statement as a fiction. His object, he said, was simply to surprise the public with something new and startling, so that his pupil, Pleyel, then giving concerts in London, might not gain the start of him. He added that the first rondo was received with great applause, but that the enthusiasm reached its climax in the "andante with the kettledrum in it." Cries of "encore" resounded on all sides, and even Pleyel complimented Haydn on this happy thought.

AMONG the anecdotes related of Mme Carvalho is the following:—The celebrated *prima donna* was to lend her professional aid at a grand marriage service, but the Archbishop refused to allow a member of the gentler sex to sing in a Roman Catholic church. This was a sad disappointment. The great Lady, however, whom it most affected was equal to the emergency. She prevailed upon Mme Carvalho to hide herself behind the organ. She then put a lad, with a missal in his hand, to stand up in the choir and pretend to sing, while Mme Carvalho poured forth her enchanting notes. The ruse turned out an immense success, and the Archbishop proved no match for the woman.—A pleasing anecdote, into the truth of which it were, perhaps, ill-advised to inquire too nearly.

MUSIC AT SWANSEA.

(From our *Roving Correspondent*.)

Judas Maccabeus was performed on the evening of the 24th inst. by the Choral Society of the town, assisted by the party organised by Mr Vert, on behalf of Mr Edward Lloyd, and comprising Mesdames Edith Wynne, Antoinette Sterling; Messrs E. Lloyd, Lewis Thomas, Charles Ould, and Lindsay Sloper. The Music Hall was filled to overflowing, 2,000 persons being present; whilst hundreds, who had not exercised the foresight of taking tickets in advance, were unable to obtain admittance. It is promising for the progress of music in Wales that Handel is adopted with such enthusiasm. Choral societies exist in many towns, especially in the mining districts of Glamorganshire, where Handel's choruses are weekly rehearsed. The instincts of this music-loving public have led them to seize upon the robust strains of the great master for regular exercise. In them they find music adapted to their resources, and inexhaustible as the minerals of their county. Handel is now doing for the Welsh what he has done for the English, amongst whom the extent of his influence can scarcely be exaggerated; for have not his themes permeated all grades of society, and entered every home? His melodies are inseparably linked with the faith of the Protestant religion; they sing of the life that now is, and that which is to come, and bind delights of the earthly to the joys of the heavenly home. Performances of oratorios in their entirety have been rare in Wales, not, however, from any want of musical faculty in the people, for Welshmen have ever been renowned for their love of, and practice in, the art. They possess a national musical literature, a *Volkslied*, unexampled for force and beauty in the lays of the other races that inhabit the British isles. This very excellency, perhaps, has isolated their affection in music, and the indiscriminate praise of native bardic and English critics has fostered the delusion that national ditties are all-embracing. Praise and flattery in Wales fall like dew and rain upon a thirsty land. Unlike their English brethren, who patronise self-depreciation in matters musical, Welshmen too readily believe they are richer than others in song, and fancy they inherit, in these things, a Benjamin's mess, forgetting that outside Wales is found the universe, and beyond their ditties a limitless world of music. Handel's realm of song can supply them with food and riches for many a long year to come. At present the Welsh musical faculty is almost entirely vocal; they have voices, but not instruments, but Handel's sublimest heights can be reached without the aid of the modern orchestra. This fact was demonstrated on Monday night, when, in *Judas*, the chorists, under the guidance of Mr Silas Evans, produced fine choral effects; their fresh voices, in many numbers of the work, realised the varied and magnificent results contemplated by the great composer. Only three instances need be named—"O Father, whose almighty power," "Father, is the foe," and "See the conquering hero." The band was weak. Fiddles in Wales are exotics. There were some able performers. Mr Charles Ould did great service; he not only played the violoncello *obligato* in "O liberty" with skill, but proved himself throughout the evening a Lindley for orchestral power. Mr Woodward led with ability, Mr Brooks seconding his efforts, and Mr Lindsay Sloper did most excellent suit and service. Mr Edward Lloyd sang the music allotted to the title rôle with what brilliant success need not be named. He revels in the possession of the elastic strength of early manhood, the glorious gift that in this world has its only counterpart in the first bloom of womanhood. Happy youth, alas, so fleeting! Mme Wynne sang of liberty and its hero with an enthusiasm of spirit and power of voice that called forth audible responses from her auditors. Mme Antoinette Sterling delivered her recitatives with graphic power, and sang her only song, "Father of Heaven," with such consoling accents as to secure the sympathy of every one present. Mr Lewis Thomas sang the music allotted to the priest, Simeon, represented in the libretto as a warlike priest, who incited everybody to fight and pray, and pray and fight. My Lord Derby, are you not sadly in want of such now?

PARIS SCRAPS.

(From our Parisian Scrapper.)

The principal musical event here since my last has been the production at the Renaissance of M. Ch. Lecocq's new three-act comic opera, first called *L'Héritier Présomptif*, then *Le Mikado*—a title changed, we are informed, in compliance with the request of the Japanese Legation—and, finally, *Kosiki*. The authors of the libretto are MM. Busnach and Liorat. The story with which they have supplied the composer is something to the following effect:—

During a period of six months, the whole of Japan has been plunged in mourning for the death of the Mikado, and public mourning in Japan is a very serious matter indeed. But, as night, however long, at length gives way to day, so do the Japanese in due time dry their eyes, as a people, put off the outward garb of sorrow, and prepare to make merry in honour of the new occupant of the sacred throne. The youthful sovereign is Kosiki, a most amiable and handsome prince; and, of course, the proper thing for him to do on ascending the throne is, in the opinion of the authors of the libretto, and of the Taicoon, Xicoco, to select some eligible fair one to share his honours with him. Such a young lady Xicoco naturally considers his daughter Nousima to be. He is aware that she is beloved by his nephew Sagami, whose passion she returns. But when was such an unimportant trifle as personal predilection allowed to have much weight in Royal marriages? Had that exemplary monarch, the late Louis Philippe, been consulted on this point, he would probably have answered, "Never—except by accident," and have corroborated his words by referring to the scheme he so successfully carried out, in conjunction with the stern moralist, M. Guizot, for linking the Queen of Spain to a man she detested. Disregarding with the most political, or, in other words, most supreme, indifference, the feelings of his daughter and her cousin, Xicoco, who performs the most varied official duties, crowns Kosiki, and joins him in wedlock to Nousima. Calling to their aid all the gongs, cymbals, and drums on which they can lay their hands, and reinforcing the effect of these instruments by their own sweet voices, the multitude proceed to make instrumentally and vocally merry. But there are two persons who do not share the general hilarity. These are Fitzo, a poor young street juggler, and his reputed father, Sotosiro, who are under sentence of death. In his impatience to greet the new Mikado, Fitzo has commenced exhibiting his professional skill before the period of national sorrow is at an end. For this crime he is about to pay with his life, when Kosiki accidentally becomes interested in his behalf, and pardons him. Not content with this, Kosiki is so pleased with his protégé that he forthwith makes the latter his confidential adviser, and attaches him to his august person, in strict accordance with the custom which, on the authority of MM. Meilhac, Halévy, Busnach, Liorat, and other gentlemen who write librettos for comic operas, we know prevails at Gerolstein, Yeddo, and elsewhere, of filling the highest offices in the State with persons whose position in society is precisely the reverse. But, though married to a charming creature, Kosiki is not happy. Strange to say, he is utterly indifferent to Nousima's charms; and, in this respect, we should feel inclined to regard him as a sort of Japanese Charles XII. of Sweden, or William Pitt, the "heaven-born minister" of England, did we not speedily discover that, to speak Irish, he is not a He at all, but a She, and a She who, without knowing it, is terribly in love with Fitzo, the ex-street juggler. The anomaly in Kosiki's sex is explained by Namitou. This personage was formerly heir presumptive to the throne, and, in order to change presumption into certainty, substituted a female infant for a young prince presented to the then reigning sovereign by his wife. This fact is loudly proclaimed by Namitou on his escape from the prison, where, for weighty reasons—affecting the construction of the libretto—he has long languished. Immediately the truth is known, Namitou ascends the throne of his ancestors, and Kosiki leaves the palace with her beloved Fitzo, whose lot, or little, in life she determines to share. Now would any of our readers be surprised to learn that, like the Beefeater in the *Critic*, Fitzo is not Fitzo, but somebody else? He is simply—or, perhaps, wisely—the young prince supposed to have been murdered by the order of his wicked relative Namitou, but whose life has been spared by reprobates who did not scruple to receive the wages of assassination, though they were sufficiently dishonest not to earn them. Is it necessary to add that, on the bringing to light of these facts, everything is arranged to the satisfaction of everyone concerned? Fitzo is duly installed on the Mikadoian throne, where he, of course, finds room for Kosiki; Nousima marries Sagami; and even the unscrupulous Namitou, who ought to feel greatly indebted to the authors for their leniency, is pardoned, on condition that he will never behave so badly again—till the next night.

M. Lecocq's music is especially felicitous. Though not the music

of absolute *opéra-comique*, which it is not intended it should be, it has nothing in common with the most modern specimens of the *opéra-bouffe* style, now happily dying out. It is bright, sparkling, musician-like, and, as a natural consequence, free from the foul taint of vulgarity. It was well received from beginning to end. Among the most noticeable numbers may be mentioned the Overture, the "Funeral Hymn," "The Doll's Couplets," "The Juggler's Air," and the duet which follows. So much for the first act. In the second act we have a lively buffo trio, a "Letter Song," another admirable trio, a duet between Kosiki and Fitzo, and a spirited *finale*. The prominent pieces in the third act are a chorus, a Japanese dance, the "Kiss Couplets," and especially the "Duet of the Knives," where Fitzo rehearses with Kosiki, whom he is training up to his own "profession," one of his most daring and most popular tricks.

Mlle Zulma Bouffar made a hit as Kosiki. She both played and sang charmingly. As for her personal appearance in Japanese costume, it was perfection. Mlle Marie Harlem is an interesting Nousima. M. Puget as Fitzo made a considerable stride in public favour. Vauthier is good, though perhaps a little exaggerated, as Namitou, while Berthelier gives due consequence to the character of Xicoco. The orchestra, under the direction of M. Madier de Montjau, must have satisfied every one, including the composer himself; and we know that, very often, composers are no more pleased with their executants than draughtsmen are with those who engrave their designs on wood. The way in which Kosiki is got up reflects great credit on M. V. Koning, the manager of the theatre, and assuredly contributed to the success of M. Lecocq's work.

After innumerable pro's and con's, M. Halanzier has finally decided on reviving *Jeanne d'Arc* at the Grand Opéra previously to the revival of *Robert le Diable*. As for *Le Roi de Lahore*, it will not be produced before January at the very soonest. The new ballet, "written" by MM. Meilhac, Halévy, and Mérante, with music by M. Salvayre, is in preparation; but *Sylvia*, with Mlle Sangalli, happily recovered from the effects of her accident, in the principal part, will precede the production of this Terpsichorean novelty.

The rehearsals of *La Forza del Destino*, with chorus and orchestra, have long since begun at the Théâtre-Italien. The first performance is fixed for the 31st inst. Mlle Singer, who is destined to replace Mad. Stolz in *Aida*, has arrived.

Giralda has been produced at the Théâtre-Lyrique, and, now that Mlle Marimon has succeeded the lady who first appeared as the representative of the heroine, but was not fortunate enough to please either the manager or the public, is drawing very good houses.

Great efforts are being made by M. Albert Vizentini and his artists to ensure the production of M. Victor Massé's *Paul et Virginie* on the 9th November, the day at present fixed for that event. Then will come the turn of M. Ernest Reyer's *Statue*, the rehearsals for which have been temporarily interrupted in consequence of the tenor, M. Duchesne, suffering from sudden hoarseness.

The Marquis and the Marquise de Caux gave a charming evening party recently. Of course, on *faisait de la musique*. The first piece was the trio from *Il Matrimonio*, sung by Adeline, Marquise de Caux, and her sisters Amelia and Carlotta. The fair hostess sang, also, compositions by Verdi, Thomas, Gounod, Braga, and Arditi, as well as the two songs by Mme Willy de Rothschild: "Si vous n'avez rien à me dire" and "Je n'ose pas." At one time, the Diva was accompanied by Signor Braga; at another, by Mlle Castellan. Altogether it was a most delightful evening. Among those who were fortunate enough to receive invitations were the Prince of Orange, Prince Galitzin, the Baron de Saint-Armand, Mr and Mrs Clarke, and Professor Peruzzi, Mme Patti's official accompanist, if I may invent a title for him.

STUTTGART.—Professor Wilhelm Speidel, the composer, has had the Order of the Crown, Third Class, conferred on him by the German Emperor.

BREMEN.—The Stadttheater was re-opened with Herr R. Wagner's *Lohengrin*. Herr Ignaz Brüll's opera, *Das goldene Kreuz*, has proved as highly successful here as elsewhere.

WARSAW.—At the wish of the Emperor of Russia, the Theatre here is to be restored to its former importance. Three works by R. Wagner, besides other operas and ballets, will be produced ere long.

MUNICH.—M. Gounod's *Faust* has been performed at the Theatre Royal, with the newly engaged *prima donna*, Mlle Wekerlin, as Margarethe, Herr Vogl as Faust, Herr Kindermann as Mephisto, and Herr Reichmann as Valentine.

STOCKHOLM.—The reward of 5,000 crowns, offered some three years since by the management of the Theatre Royal, for the best opera by a Swedish composer, has just been awarded to P. A. Oelander, an official in the Customs.

BAD CREUZNACH (PRUSSIA).

(Extract from a Private Letter.)

The season is drawing to its close, and a retrospective glance at it will be a pleasing remembrance to the many visitors of this charming place. There were water parties on the lovely river, the Nahe, illuminations and fireworks, while the many tastefully decorated gondolas reminded one of the summer nights on the canal of Venice. Three concerts took place daily, besides which there were also Artists' Concerts and extra Sinfonie-Concerts, under the admirable conductorship of Director Mannsfeldt. The programme of the last Sinfonie-Concert was of particular interest; it gave Schumann's Overture to *Geneviève*, F. Schubert's Sinfonie in C major, and C. Oberthür's *Loreley*, a Legend with harp *obbligato*, the latter played so effectively by Herr Breitschuck as to elicit most flattering ovations. Oberthür's *Loreley* is a meritorious work, and its clever scoring shows everywhere the hand of an experienced master. Although during the winter musical attractions are less numerous here, Creuznach nevertheless offers sufficient inducement as a permanent place of residence, and is a favourite resort of many English families. Its excellent schools and public institutions, also, are worth consideration. Among them Frau Steuerrath zum Busch's ladies' school and academy deserves particularly to be recommended. The Creuznach Choral Society will, as usual, have several concerts during the winter; and, as it is no great distance from here to Coblenz, Wiesbaden, and Frankfurt, all the musical treats of these places are within easy reach.

MUSIC IN VIENNA.

(From a Correspondent.)

The next quasi novelty at the Imperial Operahouse is to be *L'Etoile du Nord*, which has not been performed there for a considerable period. Mad. Kupfer and Herr Scaria will appear for the first time as Praskowia and Gritzenko respectively. Mad. Louise Jside, who took part in the Bayreuth Performances, is shortly expected to fulfil a starring engagement. If the engagement turns out well, she will probably become a permanent member of Herr Jauner's company. The part of the heroine in the new opera of *Dalila*, by M. de Saint-Saëns, is destined for her, as is, also, that of Leah in Anton Rubinstein's *Maccabée*.

The programmes of the eight concerts to be given by the Philharmonic Society this season will include the following important works: "Chaconne" in D minor, Bach (scored by J. Raff; new); "Drei Deutsche Tänze," Bargiel; Symphonies, Nos. 2, D major; 4, B flat major; and 8, F major, Beethoven; "Symphonie phantastique," Hector Berlioz; Overtures to *King Lear* and *Le Carneval Romain*, Hector Berlioz; Variations on a Theme by J. Haydn, Johannes Brahms; Serenade, No. 2, for Stringed Instruments (new, first time), Robert Fuchs; "Nachklänge von Ossian," Gade; "Noveletten für Streichinstrumente" (new), Gade; Symphony, Haydn; "Künstlerfahrt, an Orchestral Work in Five Parts" (new, first time), Johann Herbeck; "Festklänge," a Symphonic Poem, Franz Liszt; Overture to *Adrien* (first time), Méhul; Symphony, No. 3, A minor, Four movements from *A Midsummer Night's Dream*, Mendelssohn; Variations for Stringed Instruments and Horns, Mozart; Symphony in C major, Schubert; "Divertissement Hongrois" (scored by F. Liszt; new), Schubert; Symphony, No. 4, D minor, Schumann; Overture to *Romeo and Juliet* (new), P. Tchaikowsky; Serenade, No. 1, C major (new), Volkmann; Prelude and Postlude to *Tristan und Isolde*, R. Wagner; and Overture to *Euryanthe*, C. M. von Weber.—The programme of the Hellmesberger Quartet will comprise among other compositions a new Stringed Quartet by Johannes Brahms, and the Quartet by Verdi. Herr Hummer has been engaged as violoncellist.

A report recently found its way among the public to the effect that the Abbate Franz Liszt would play at a concert to be given by the Philharmonic Society in aid of the Beethoven Monument at Bonn, but it turns out to be totally devoid of foundation. The musical Abbate has written a letter in which he says that, however willing he should be to co-operate in so desirable an object, he is not, on account of his age, able to undergo the fatigue and excitement inevitably accompanying a grand concert.

ROME.—The new Teatro Manzoni will be inaugurated next month with *I Lombardi*.—The Roman Catholics of France, or, rather, some of them, are about to present a grand organ, worth one million of francs, to St. Peter's. M. Cavalié-Coll has paid a visit to the sacred edifice in order to fix upon the spot where the instrument shall be placed, but has not been able to agree on the point with the Cavaliere Meluzzi. The latter strongly advocates, also, the pitch being a tone lower than the French pitch.

HENRY PURCELL.

(Extract from a Private Letter.)

An unmistakable indication of the improved taste which is gradually extending amongst all true musicians is to be found in the fact that Liverpool, which has so long been notorious for her apathetic indifference to the classical productions of the great masters, has (thanks to the praiseworthy energy and activity of a local professor, Mr W. H. Jude) recently organised a Sacred Harmonic Society, the aim of which is boldly stated to be "to offer ladies and gentlemen an opportunity of studying both practically and theoretically the works of the great masters; and more particularly the revival of the immortal productions of the illustrious Englishman, Henry Purcell."

The new society already numbers some eighty members, and has been encouraged with the patronage of Messrs E. J. Hopkins, W. Meyer Lutz, Ignace Gibsone, Arditi, H. W. Goodban, G. A. Macfarren, Dr Bridge, Henry Leslie, H. Weist Hill, H. C. Bannister, and several other distinguished professors.

It is governed by a committee of local gentlemen, and has been honoured with the presidency of an influential connoisseur, Mr W. Lowes-Rushton, who has manifested a personal and active interest in the work. The society is to be congratulated upon its *maestro*, Mr W. H. Jude; for this gentleman has made cathedral music his special study for many years past, which, with his well-known abilities as an organist and composer, renders him eminently qualified for the conductorship of what promises, and assuredly deserves to become, a most important organisation.

WAIFS.

The first Brighton Philharmonic Concert is fixed for next Saturday.

Mad. Anna Bishop has had a legacy of one thousand pounds left her by a lady in Australia.

A series of popular *fête* days will be given once a week during the winter at the Westminster Aquarium.

Mad. Esipoff's first concert in New York will take place at Steinway Hall on the 15th November.

The Campobello concert party will sing at the first Birkenhead Subscription Concert on the 8th November.

Mr Barton McGuckin sings to-day at the Crystal Palace concert for the first time since his return from Italy.

A social philosopher says that the art of flirting is in its infancy. It will be a sad day when the art is grown up.

The Théâtre-Taitbout, Paris, will, it is said, shortly be re-opened, under the management of M. Beauvallet, junr.

Said a bachelor philosopher: "My friend conducted his future wife to the altar, and there his leadership ended."

Bellini's sister and brothers have presented the city of Palermo with a page of the *Pirata* in their brother's handwriting.

It is reported that M. Gounod has delivered to M. Carvalho a comic opera, which will be immediately put into rehearsal.

Mr Carlberg will inaugurate his operatic season in Philadelphia on the 8th November with Herr R. Wagner's *Flying Dutchman*.

The death, at Paris, is chronicled of M. Duvert, aged eighty-one, the well-known dramatic author and collaborator of Lauzanne.

Theodore Thomas has announced a series of five concerts, to commence on the 13th November, at the Music Hall, Boston, U.S.

One of the operas on which M. Offenbach is now engaged will be entitled *Le Docteur Oz*. The subject is taken from a story by Jules Verne.

The Porte Saint Martin is about to put in rehearsal *Titania*, a new piece by MM. Sardou and Nus, the scene of which is laid in Russia.

Mr Ignace Gibsone's new cantata, the *Wood Nymphs*, will be published in a few weeks by Messrs Hutchings and Romer, of Conduit Street.

The Cavaliere Francesco Florimo has been elected a corresponding member of the Naples Academy of Archaeology, Literature, and the Fine Arts.

The representation in Italian, with Mdme Ristori as Marie Stuart and Miss Geneviève Ward as Elizabeth, at the Salle Ventadour, has been postponed.

The Academy states that Mr John Hullah will contribute a book "On Family Music" to Messrs Macmillan and Co.'s forthcoming *Art at Home Series*.

Messrs Max Maretzek and J. C. Fryer commenced a series of sacred concerts, vocal and instrumental, on the 8th inst., at Booth's Theatre, New York.

George Honey intends returning to America.

Sig. Ricordi and Signora Lucca, the publishers of Milan, both received medals at the Philadelphia Exhibition. Sig. Achille Parisé, of Naples, likewise received one for his Pianograph.

Mendelssohn's *Lobgesang* and Rossini's *Stabat Mater* have been performed at the Albert Hall by Mr Carter's choir. The vocalists were Mdme Sherrington, Messrs Rigby and Campobello.

According to the *Manchester Guardian*, a gentleman in America has written to Dr Rimbault's widow, expressing a wish to purchase her late husband's library for presentation to the city of Boston.

It is asserted that a well-known *prima donna* in Paris has refused to appear as Violetta in *La Traviata*, on the ground that the unhappy and consumptive heroine is *une femme légère. Quelle bonne blague!*

The Académie des Beaux Arts, Paris, has divided between MM. J. Duprato and Henry Duvernoy, both professors in the Conservatory, the prize of 1,000 francs, bequeathed by the late Baron de Trémont.

A young lady of high family, Mdle von Kattmann, possessed, it is said, of a very beautiful voice. will shortly appear as Mignon, in M. Ambroise Thomas's opera of the same name, at the Royal Operahouse, Berlin.

While driving in Bankhampstead, Connecticut, lately, Miss Louise Kellogg had the top of her carriage injured by branches which overhung the road, and she has asked the town for twenty dollars compensation.

Despite all previous assertions, it is now stated that it was not until last Monday week that Mdme Patti signed a fresh engagement to sing at Moscow and St Petersburg from the 25th November to the 18th February.

Mr Louis Engel, the first editor of the New York *Music Trade Review*, is about to start a new weekly newspaper devoted to politics, literature, music, and the drama. The first number will appear on the 3rd November.

A Californian editor, having, we suppose, a little spare time on his hands, lately employed it in the concoction of a report that Mr Sims Reeves had agreed to cross the Atlantic, and sing at San Francisco for 1,200 dollars, or £250, a night.

The Committee for the Encouragement of French Music held a meeting recently to consider the report of M. Perrin upon the prize of 10,000 francs, offered by the city of Paris, for the best Symphony with Solos and Choruses. The report was unanimously adopted.

Mdlle de Belocca was, while singing Arsace, on the 13th inst., at the Academy, New York, seized with sudden indisposition, and it was with the greatest difficulty she could get through her part. At the morning performance next day, *Il Trovatore* was therefore substituted for *Il Barbiere*.

There were seventy-seven candidates at the last examination for admission into the vocal classes at the Paris Conservatory. Five only were successful: two tenors, two baritones, and a bass. Among the candidates were a professor of philosophy and a sergeant in an infantry regiment.

On Saturday, the 14th inst., *Hamlet* was performed simultaneously at the Imperial Operahouse, Vienna, and the Royal Operahouse, Berlin. By a rare coincidence, a father and a son sustained the same part, Herr Beck, senr., being the Hamlet in the former, and Herr Beck, junr., in the latter capital.

M. Carvalho, of the Opéra-Comique, has engaged the sisters Lory, who nominally belonged to the Grand-Opéra. The elder, Henriette, made her *début* in November, 1874, as Zerlina in *Don Juan*, but has not played since. The younger sister was also engaged by M. Halanzier, but never set her foot on the stage. She will now make her *début* in *Les Amoureux de Catherine*.

The first work performed this season by the New York Oratorio Society, under Dr Damrosch, will be Mendelssohn's *Elijah*, in November. The second will be *The Messiah*, at Christmas. One of Bach's Cantatas, never before heard in America, will be given at the third concert, in February. The closing work will be Haydn's *Creation*. The Oratorio Society will this year be supported by the New York Philharmonic Society.

The day previous to the late Hell-Gate explosion in New York, a gentleman called on General Newton, and begged for a front seat for his mother-in-law, regardless of expense. The old lady's eyes, he said, were not very good and he should not mind how dangerous it was so long as he could procure her a good seat. The General, a married man herself, shook hands warmly with his visitor, and gave him a pass for two. The applicant withdrew with tears in his eyes, declaring he should never forget the General's kindness.

The International Medal has been awarded at the Philadelphia Exhibition to the Dominion Organ Company of Canada, whose works are situate at Boumanville, Ontario.

DRESDEN.—Verdi's *Aida* will be produced here for the first time in November.

TURIN.—Herr von Flotow has come here for the purpose of superintending the production of his new opera, *the Fiore di Haarlem*, at the Teatro Vittorio Emanuele.

BUDA-PESTH.—The first of the series of Philharmonic Concerts, under the direction of Herr Franc Erkel, of the National Theater, will take place next month, as will also a concert got up by Herr Hans Richter, of the Imperial Operahouse, Vienna. The Florentine Quartet will give a series of concerts during the season, and M. de Saint-Saëns intends doing the same.—The sum of 186,000 florins has been expended up to the present time upon the new Operahouse. The masonry of the lower portion is already completed, and, if the weather allows the work to be continued, the expenses this year will reach from 215,000 to 220,000 florins.—The Abbate Franz Liszt will shortly arrive here on a visit to his friends, Baron Auguss and the Archbishop of Kalocsa. On the 15th he will return to Vienna, where he proposes spending the winter.

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Act I.

PRELUDE

CHORUS "Now the magic spells are broken."

CONCERTED PIECE "Welcome to the golden spear."

" " "A pretty sort of riot this."

*SONG (Soprano) "What is love?"

FINALE "Since your master will not pay."

Act II.

ENTR'ACTE.

HUNTING CHORUS "Away, away."

SONG (Baritone) "Ah, who can tell the mad delight."

*SONG (Tenor) "Love is oft a sea of trouble."

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*SONG (Contralto) "Chivalry" ("In days of old.")

CONCERTED PIECE "The enchanter, Montesinos."

CHORUS OF DUENNAS "We are poor weak things."

CHORUS "Now through the air."

FINALE "Welcome knight and welcome squire."

Act III.

ENTR'ACTE.

CHORUS "All is ready."

CHORUS "Hail, mighty governor."

*SONG (Comic) "A Song of Promises."

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